

Research Article

The creation performance of Tang Ong Song Pok

Supat Narksen *

Nakhon Si Thammarat Dramatic Arts College, Bunditpatanasilpa Institute, Nakhon Si Thammarat 80000, Thailand

Abstract

The study of the creation performance called Tang Ong Song Pok (costume and accessories) has the objective to create the performance conveying Nora's dressing of Nora Yai's dressing style (Nora is called for the Classical Thai Tune of Southern of Thailand), posture, style of dance and patterns of dressing from documents, observations, interviews from the Nora's artists as well as experiences of creators being analyzed into the knowledge based on the concept of creative theory in 7 steps of Emeritus Prof. Dr. Surapon Wirunrak and being presented in the form of creative dance art adapted from traditional dance with the creative dance moves created from 20 prototypical dance moves of Nora, 6 dance moves imitating from the nature and 23 new creative dance moves. The pattern of performance is divided into 3 parts as follows;

The first part is call Ak Kara Mantra (the Mantra character). 3 male-performers gradually release in the rhythm of the drum and spin one round and then dance to Pleng Patcha with the first performer writing the character “น” (na), “ม” (ma). The second performer writes the character “อ” (Ah) and the third performer writes “อุ” (au). After that they dance to summon the holy thing.

The second part is called Lee La Tang Ong (the dressing grace). The performers make the dance moves with singing Thai octameter poem of Nora in the melody of drum known as Tub and in the melody of hexameter poem transmitting the importance and costume of Nora's dressing.

The third part is called Boo Cha Kru (the delicate worship to teachers). The performers make the dance moves in the song call Pleng Krab Kruo (song to worship teacher) with 3 dance moves representing the delicacy, stability and expertise and dance of Pleng Krai throughout Pleng Ched to get back the stage.

The creation, the dressing style of the traditional Nora costume as Nora's dressing (Tang Pok), the singing in a southern accent and the traditional and recreated melody of southern folk music.

Keywords: creation, dressing, Song Pok, Nora's dressing Introduction

* Corresponding authors:

Supat Narksen E-mail: norapat.1963@gmail.com

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Introduction

The art performance of Nora generally seen from the past to the present can be divided into 2 types which are to perform rituals and to entertain the community and society that loves this performance as an intellectual heritage that maintains the identity of the true southern people.

The art performance of Nora is a center of science and art, with a wide range of useful and valuable knowledge, whether in visual arts, audio arts, performing arts, kinetic arts, handicrafts, etc. that create aesthetics for the audience and great enjoyment. It could be said that it is beauty or content consisting of beauty, beautiful figure, beautiful dance, beautiful singing and costume and beautiful meaning (Champhong, 2011)

Nora's costumes are the first-class beauty that the audience can recognize in addition to the colors of beads that are arranged to show the beauty of a variety of patterns indicating of valuable handicrafts. Nora's costumes also express the role and importance of the wearer. If considering the role and importance, it can be divided into 3 styles of dress which are the dressing as dancing performer, the dressing as royal and the dressing as Nora called Tang Pok or Song Pok.

The dressing as Tang Pok is the style of Nora Yai's dress or Master Nora in performing the Nora Theater Ritual. Performer dressing as Tang Pok will be the Nora teacher serving as the master of the ritual. In general, the dressing as Tang Pok can be seen in the second day of Nora performance for rituals known as Nora Rong Kru which is on Thursday. The Nora teacher serving as the master of the ritual as well as Nora performers involving in the ritual have to dress in Nora costume, generally known as Tang Pok. Occasionally, dressing as Tang Pok would be for performer who is Master Nora only or many performers depending on the requirement for the host. If the Nora Rong Kru ritual is the Nora performance for the purpose of the ritual of the Nora crown covering and tie a large fabric for the new Nora, at least 3 Nora-teachers dressing as Tang Pok are required. One Nora-teacher serving as the master of the ritual is called "Preceptor" and other 2 Nora-teachers assisting this ritual are called "co deliverer of preceptor". Moreover, there might appropriately add more the Nora teacher serving as Nora's assistant known as "Hattabaht".

The character of Tang Pok is similar to the character of the Nora dressing as royal but Tang

Pok has more 4 important things which are "Paa Chan or layer fabric", "Paa Hoom Pok or covering fabric", "Look Pok or small tufted fabric" and "Ngaung Chang or rolled fabric as elephant's trunk". These are the additional costume used to dress for the lower body part. It can be said that "Paa Chan or layer fabric" is a white or light-colored fabric, folded and sewn in 9 layers, each layer has a compartment for the offering, consisting of betel nut, flower, and silver candle which will be dressed in the waist area on the back. "Paa Hoom Pok or covering fabric" is a fabric that has the character of layered in the front that would be put on the front area before putting on the fabric and hanging cloth. "Look Pok or small tufted fabric" is a white fabric that looks like a cylindrical winding by leaving the hem of the cloth on both sides to use the hem of one side of the cloth to fasten it to the waistband around the edges of the belly on both sides. While "Ngaung Chang or rolled fabric as elephant's trunk" is a costume that looks like a rolled fabric that mimics an elephant's trunk with a small tip while the base of the fabric is separated from two sides for the lap of the waist to be tied to the back (Nuthong, 1993) It can be said that the costumes that have been added are all meaningful and important. In addition, the sequence of the dress process has a specific pattern involved with Nora's important rituals.

From the mention above, the author has innovated the idea on the pattern, style of process and dressing as Tang Pok including the significance of such costumes to create the performance named "Tang Ong Song Pok" to convey the character of process of dressing as Tang Pok which is Nora's uniqueness.

Objective

1. To create the Thai dance performance named "Tang Ong Shong Pok" in the form of dance conveying the pattern, style of process and dressing as Tang Pok of Nora Yai.

2. To show the uniqueness of Nora costume in performing rituals.

Method

The scope of this work was as follows;

1. In term of content, the purpose of this study was to study the information and documents about the master dance moves, the dance move representing masculinity, dance move by Nora Yai usually performs in the rituals, specific dance move

according to Nora Prom Jaa Wang Family and Nora Yok Choo Bua Family which were the National artist in performing arts (Nora) in 1987 and the dancing and teasing between the hitman and the dancer of Ajarn Jin Chimpong as well as the information about importance, beliefs, pattern, character of Tang Pok of Nora in the Nora performance for the purpose of the ritual of the Nora crown covering and tie a large fabric as the principle and guidelines in the creation. The performance consisted of dancing with music, dancing with the lyrics on the content of the importance and dressing as Tang Pok according to the dance move pattern of Nora with the local southern band in performing.

2. In term of population, it consisted of group of information providers, scholars, Nora's artists, arts experts and performers which were 3 male dancers. One Nora Yai serving as the master of the (Preceptor) and 2 Nora Yai performers assisting this ritual (co deliverer of preceptor) selected from the 3rd year undergraduate students from Nakhon Si Thammarat Dramatic Arts College as specific qualifications.

3. In term data area, it consisted of the data collection from Nakhon Si Thammarat province, Phatthalung province and Songkhla province. And place for the creation was at Nakhon Si Thammarat Dramatic Arts College.

4. In term of timing, the performance took 9 minutes.

Creation Approach

Costume creation of Tang Ong Song Pok was the study on pattern, process of dressing as Tang Pok of Nora Yai, importance, beliefs and principle of Nora dancing, master Nora dance move, dance for rituals as well as the concept of creative theory, creative design in order to process data for creativity according to the conceptual framework.

Data Collection

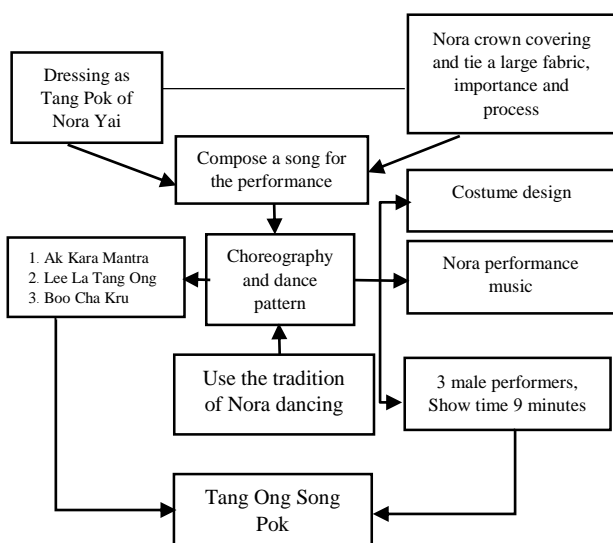
This research was studied and researched from academic documents, books, researches, creations by collecting the data from National Library, Nakhon Si Thammarat Dramatic Arts College's library and online media resources on various websites. for the field study, the creator interviewed the relevant people, the qualified persons with knowledge and experience on pattern, character and process of dressing as Tang Pok, Nora crown covering and tie a large fabric's ritual, dancing pattern, beliefs, beading, costume design, southern folk music which could be classified into 3 groups;

1. 3 teachers of Nora performing arts
2. 4 Nora performers who used to be Nora Yai, co-deliverer of preceptor or Nora's assistant
3. 2 experts in Fabric pattern design and beading

Creation Process

This creation created by author was employed according to 7 steps of principles of Nora dance and Choreography by Emeritus Prof. Dr. Surapon Wirunrak (Wirunruk, 2004). The data were studied and researched from documents, books, creative works and research papers about the Nora crown covering and tie a large fabric, Tang Pok of Nora Yai, beliefs on Nora, including interviews of the relevant experts with qualifications, knowledge and experiences as well as the ability in designing the fabric pattern, beading accessories, music performing in order to plan, define ideas and create concepts in the design of creative work "Tang Ong Song Pok" by setting the scope and forming the elements of creative work, such as costume, composition, chorus, melody, choreography, pattern, movement, performer selection, dance practice, rehearsal with music, improvement of scopes and concept, costume design and creation, rehearsal along with music and costume, organizing the performance by inviting the qualified experts to

Conceptual framework used in the creation



assess, improvement as suggestion from experts, public presentation and presenting the creative work and academic article.

Quality Assessment

As the quality assessment for the completeness and standard of creation, the author invited a committed of 6 qualified experts with knowledge and expertise in this art related to creation to critique. They consisted of the expert in dancing and performing creation, expert in Nora performance, expert in Thai and southern folk music and expert in Nora and southern folk music by using the method of analyzing the satisfaction by calculating the preliminary statistics

Publication

When the committee examined the quality of the creative work "Tang Ong Song Pok" and the improvement had been completed. The author would present to the public and publish via electronic media.

Result/Findings

"Tang Ong Song Pok" was created by adapting from the traditional dance to present the pattern of dance move conveying the character of dressing as Tang Pok of Nora Yai in the Nora crown covering and tie a large fabric ritual and to spread the identity of Nora dress in performance of Nora rituals to be known in the form of creative dance according to the stated objectives through the quality assessment. The data were obtained by the author from studies, research papers, interviews, observations. and experience. And the data were analyzed into the knowledge base on the show creation to define the scope, pattern of creation, composition choreography, costume and music and the knowledge was transferred into the dance moves to the selected performers, costume design and costume creation, exhibition of the creative work by inviting 6 experts to assess the quality of work by using questionnaire to obtain the opinion from experts on the creative work which could be summarized as follows;

The concept and inspiration were obtained from the study of pattern, character of Nora Yai's dress in the Nora crown covering and tie a large fabric ritual known as "Tang PoK". It had the specific character and importance of costume in term of beliefs and meaning that should be studied. Therefore, the concept of taking pattern and

characteristic dressing process was proposed to create the performance as Tang Ong Song Pok to present to audiences who were interested to be more well known. This performance also reflected the uniqueness of the wisdom of southern people.

The pattern of performance was created from the traditional dance to perform dancing along with singing and southern folk music according to Nora dances which took 9 minutes and the performance could be divided into 3 parts as follows;

The first part was Ak Kara Mantra or Mantra character which was the dance moves. It was used the Nora dance structure with the first pose of worship and when the performers gradually ran out to the front of the stage and spun one round like making the mark on the corner of the fabric used to dress in the Nora crown covering and tie a large fabric ritual. After that, the first performer wrote the character "น" (na) and "ม" (ma). The second performer wrote the character "อ" (Ah) and the third performer wrote "อุ" (au) and danced to summon the holy thing with rotation, changing the row, holding a still posture and they also switched the presentation and movement of the Mantra character writing along with the rhythm of drum call as "Sam La" and melody of Pleng Patcha.



Figure 1 Writing Mantra Character
Source: Supat Narksen

The second part was Lee La Tang Ong or dressing grace. It was shown with the dancing with the lyrics that was rewritten in the form of dancing interpretation taken that dance moves from dancing principle, dance moves imitating from the nature and new creative dance moves conveying the introduction of costume starting with close-fitting trunks to making up, switching the presentation by performers with dancing at the same time, continuous dance, holding a still posture, lifting the body and changing a row with Thai octameter poem

of Nora in the melody of drum known as Tub, melody of drum music and melody of hexameter poem without refrain.



Figure 2 dressing grace
Source: Supat Narksen



Figure 3 dressing grace
Source: Supat Narksen

The third part was Boo Cha Kru or delicate worship to teachers. It was dancing pattern along with the song of worship teacher recreated in 3 dance moves with significance. The performers would switch to present the dance move from master Nora dance move and specific dance move and dance move to provoke the soprano oboe in the melody of Pleng Krai that could be informed as follows;

The first significance was the delicacy emphasizing the use of hands, the body, the face and the eyes to be dainty and beautiful in harmony with each other to remember the teachers in the beginning. The dance moves consisted of Tha Pra Tom, Tha Roi Malai, Tha Kom Wian, Tha Buabaan or Tha Choo Phan Thong in the manner of standing with feet crossed and dancing.



Figure 4 Significance of delicacy
Source: Supat Narksen

The second significance was the stability emphasizing the use of the knee square, the arm, the feet to be strong and consistent in order to remember the teachers. The dance moves consisted of Tha Sadeungkorn, Tha Baeng Tua, Tha Kom Wian, Tha Phala Pianglai and Tha Long Chak Yai



Figure 5 Significance of stability
Source: Supat Narksen

The third significance was the expertise. It was demonstrated the strength, dexterity, strength and delicacy by performing various dances that must stand with only one foot alternating back and forth combining the two implications together in order to show the success of the dance taught by the teacher. The dance moves consisted of Tha Nad Krai Khao Wang, Tha Yok Kha Nha, Tha Phra Suriyawong Songsak, Tha Chak Khang, Tha Yok Khao Sai Soong and Tha Khee Nhon.



Figure 6 Significant of expertise
Source: Supat Narksen

Pleng Kri was the dance at the same time for 3 performers in the dance style emphasizing the use of hands, face, and feet in a relationship together in a walking posture and ending with setting up the arch with Tha Phra Shiva Song Chang (Phra Shiva rides elephant)





Figure 7 Pleng Kri dance
Source: Supat Narksen



Figure 8 Arch of Tha Phra Shiva Song Chang
Source: Supat Narksen

Performer This dance performance used 3 male performers presenting 1 Nora Yai and 2 Nora- assistants with proper shape of 160 – 170 centimeters height and good personality and also a good basic ability in Nora dance and Thai dance.

Dressing It was determined to adhere to the traditional dressing as Tang Pok by wearing an ancient Nora dress in order to see the proportion of beauty of the body. Moreover, there had been further improvements in the details of the costumes to conform to the rational and meaningful concepts of creation which was beading accessories. It was determined the colors of beads to be arranged in the color matching the color by day of Nora crown covering and tie a large fabric ritual. It consisted of 3 days; Wednesday, Thursday and Friday. Therefore, Wednesday was represented by green, pink or yellow. Thursday was represented by vermillion and green. Finally, Friday was represented dark blue and yellow. The part of the pattern was redesigned based on the beliefs of the characters as “” called as Namo or Nor-mo and a talisman of eight directions was used to design a pattern of stringing beads. While the jewelry or silverware was designed in accordance with the pattern of the beads by designing jewelry made from real silver or silver material using the character of “” to create the pattern for forming as symbols in various silverware. Moreover, the fabric was used to create Paa Hoom Pok or covering fabric, Ioincloth, Look Pok or small tufted fabric, Ngaung Chang or rolled fabric as elephant’s trunk, Paa Chan or layer fabric, front fabric, hanging fabric and close-fitting trunks. The author used the belief of dressing as Tang Pok on the belief of Chattanta Jataka which was about a former nation of the Lord Buddha on king of elephant named Chattan which was related to the Nora performance in the scriptures of Phlai Ngam following the herd. It could be said that Paa Hoom Pok or covering fabric was a set of Pumkhaobhin pattern with double ivory pattern on the base. The Gold color was represented the elephant Phayachatthan. Background was chosen as red or bright red to highlight the distinctive color of the fabric using the ripe betel color as a base color. Look Pok or small tufted fabric, Ngaung Chang or rolled fabric as elephant’s trunk and Paa Chan or layer fabric were determined to use the white fabric with a little sparkle. This concept was taken from the body color of the white elephant. The sheet of front fabric and hanging fabric was embroidered with gold metallic threads mixed with Indra net patterns on green silk consisting of the window hole, embroidered with gold metallic threads mixed with leaf vine pattern (forest pattern) on red silk. All edges of the workpiece were edged with red and gold silk strips.

The outermost layer was a gold metallic band while the bottom end of the workpiece was decorated with gold garlands along the line. The sheet of side piece fabric was embroidered with gold thread mixed with sequin and leaf vine pattern (forest pattern) on light gold silk consisting of the window hole with gold metallic threads mixed with sequin, honeycomb bouquet pattern on yellow silk. All edges of the workpiece were edged with red and gold silk strips. The outermost layer was a gold metallic band. The bottom end of the workpiece was decorated with gold metallic threads along the line. The hanging fabric was made from the green and purple chiffon glass fabric and the hem of the fabric was beaded strips all along. The close-fitting trunks or pants were made of the solid-colored cotton. At the end of the leg was embroidered with gold metallic threads mixed with sequins with the pattern of Kra Jung Ta Oil or cornice-like grille switched with Pra Jaam Yam Kam Poo stripes or Siamese pattern separated by solid-colored silk. The bottom end was the Kranok shape consisting of gold threads in the shape of the tip like the king's close-fitting trunks.

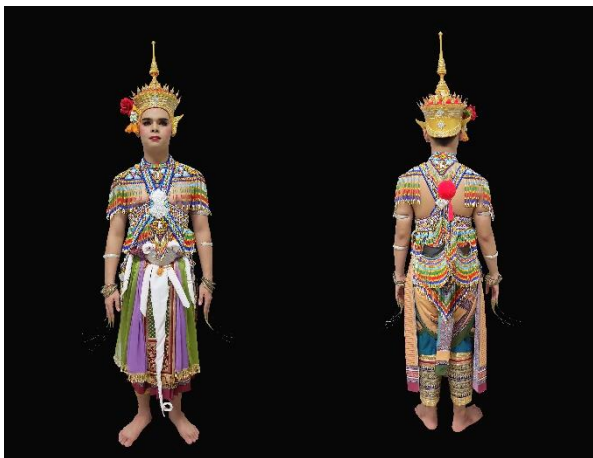


Figure 9 The front and back of costume of Tang Ong Song Pok performance
 Source: Supat Narksen

Composition and lyrics: The music used in the creation was consisted of 2 styles which were an instrumental song and song with lyrics. The instrumental song would be in the first part of the Mantra character and third part of the delicate worship to teachers the first part of the Mantra character would start with the rhythm of 3 times-drum and continuing to the melody of Pleng Patcha. The instruments used in this part were Tub, drum,

gong, small cymbals, trumpet with soprano oboe and alto fiddle as main instrument. The third part of the delicate worship to teachers was determined to use 3 songs which Pleng Krab Kru, Pleng Krai and Pleng Ched. Especially, Pleng Krab Kru was recreated with the idea of using the words of the sacrifice of Kru Mo Nora, teacher of angels and sacred things to compose the melody for the dance using rhythm of Tub called as “Jang Wa Look Mai Sam”

Song for the performance of Tang Ong Song Pok

Hit the drum 3 times

First song: Pleng Patcha

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- - - ร้	- - - ร้	- - - ร้	- - - ช

- ร้ - ท	- ล - ช	- ร - ช	- ล - ท
- ต้ - ป	- ต้ - ป	ท้ ท้ ท้ ท้	- - ป ป
- - - ร้	- - - ร้	- - - ร้	- - - ช

- ล - ท	- ร้ - มี่	- ชี่ - มี่	- ร้ - ท
- - ต้ ต้	ต้ ต้ ต้ ต้	ท้ ท้ ท้ ท้	- - ป ป
- - - ร้	- - - ร้	- - - ร้	- - - ช

- ล - ท	- ร้ - มี่	- ร้ - ต้	- ท - ล
- ต้ - ป	- ต้ - ป	ท้ ท้ ท้ ท้	- - ป ป
- - - ร้	- - - ร้	- - - ร้	- - - ช

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- - ต้ ต้	ต้ ต้ ต้ ต้	ท้ ท้ ท้ ท้	- - ป ป
- - - ร้	- - - ร้	- - - ร้	- - - ช

- ท - ล	- ร้ - ล	- ท - ล	- ช - ม
- ต้ - ป	- ต้ - ป	ท้ ท้ ท้ ท้	- - ป ป
- - - ร้	- - - ร้	- - - ร้	- - - ช

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- - ต้ ต้	ต้ ต้ ต้ ต้	ท้ ท้ ท้ ท้	- - ป ป
- - - ร้	- - - ร้	- - - ร้	- - - ช

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- ต้ - ป	- ต้ - ป	ท้ ท้ ท้ ท้	- - ป ป
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The creation performance of Tang Ong Song Pok

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Second song: Pleng Krab Kroo

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--- รี่	--- รี่	--- รี่	--- ช
-- ท รี่	- ท - ล	- ช - ม	- ร - ช
-- ต่ ต่	ต่ ต่ ต่ ต่	ท่ ท่ ท่ ท่	-- ป ป
-- ต่ ต่	ต่ ต่ ต่ ต่	ต ต ต ต	- ต ต ต
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Third song: Pleng Krai

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--- รี่	--- รี่	--- รี่	--- ช

- ชี่ - รี่	- ชี่ - มี่	-- ชี่ รี่	ชี่ มี่ --
--- ที่	--- ท	---	- ป --
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--- รี่	--- รี่	--- รี่	--- ช

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Fourth song: Pleng Ched

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- ท - ท	- ท - ท	- ท - ท	- ท - ท
- ต - ต	- ต - ต	- ต - ต	- ต - ต
- ช - ช	- ช - ช	- ช - ช	- ช - ช

- - - ล	- ช - ม	- ร - ต	- ท - ล
- ท - ท	- ท - ท	- - - -	- ป - ป
- ต - ต	- ต - -	- ต - ต	- ต - ต
- ช - ช	- ช - ช	- - - ร	- - - ช

- ร - ม	- ร - ท	- ล - ช	- ล - ท
- ท - ท	- ท - ท	- ท - ท	- ท - ท
- ต - ต	- ต - ต	- ต - ต	- ต - ต
- ช - ช	- ช - ช	- ช - ช	- ช - ช

- ร - ม	- ร - ท	- ล - ช	- ท - ล
- ท - ท	- ท - ท	- ท - ท	- ท - ท
- ต - ต	- ต - ต	- ต - ต	- ต - ต
- ช - ช	- ช - ช	- ช - ช	- ช - ช

Music symbol **

ต represents the “Tik” sound of Tub ท represents the “Teud” sound of Tub ท represents the “Thoeng” sound of Tub ป represents the “Pub” sound of Tub ต represents the sound of high-pitched drum ต represents the sound of mid-tone drum ต represents the sound of low-pitched drum

Song with lyrics appeared in the second part, the dressing grace, the author wrote the new lyrics with the content of the importance of Tang Pok starting from wearing pants to crown covering as well as casting spell, making up before dancing. The chorus consisted of the octameter poem of Nora with the melody of drums known as Pleng Tub and Pleng Tone and the melody of hexameter poem.

The melody of octameter poem of Nora

Dressing up Nora Yai for ritual
Acting like preceptor with admiration
Both choruses, left and right, join together
Tie fabric of Nora for long time

The melody of drums known as Pleng Tub and Pleng Tone

Tightly wore close-fitting trunks, half the leg
Toes prettily decorated as a basis
Put long cloth, pleated to tail as an old
Continue legend path of Nora
Nine layers of soft colored cloth wrapped around
Silver decoration, betel nut, candle, blooms
A little beaded hip band hanging around
Girded on top of layered cloth at the waist
Paa Hoom Pok wore in front like original
Some was folded at side as wanted
some girdled and some sew gently and softly
tied it down and hold into elephant trunk
Wore the wings made from the delicate beads
to girdle at the waist like some birds
by two sides carried tufted fabric as neat
as mystery to new students in the ritual

The melody of hexameter poem

Beaded accessories for the body as flower pattern
at the chest and the shoulders were elegant
Tied neck panel, crossed breast chain appropriately
with necklace and breastplate made from silver
Wore the bracelet, perfectly at beginning till end
like original with fabulous and glorious
Silver bracelet made sound beautifully
golden ancient crown, covered head
Put nails on for dance looked so neat
and looked as elegant as a royal swan
casting spell, making up for whole completed
circle walk neatly to worship teachers

Author: Supat Narksen

Quality Assessment and Publication

The author demonstrated the dance performance known as Kinnaree dance to receive the quality assessment from experts in the relevant field of study. This performance was assessed in 4 areas, namely, dance moves, music, costume and the holistic aspect of the work by using the questionnaire of model-based estimation (Best, 1970) and opinion and open-ended suggestion questionnaire. 6 experts assessed the performance and the results shown that the satisfaction of dance moves was at the highest level as the average of 4.72, the satisfaction of

music was at the highest level as the average of 4.93, the satisfaction of costume was at the highest level as the average of 4.79. The results of the overall assessment of the work shown that the satisfaction was at the highest level as the average of 4.76.

Discussion

From the creation of Tang Ong Song Pok aiming to reflect the dressing style of Tang Pok of Nora Yai which was the performance of Thai dance in accordance with the form of traditional dances according to the concept of 7- step creativity (Virunrak, 2004). The author studied, collected data from documents, books, interviews from the relevant people and compiling knowledge into the creative process, quality assessment from experts resulting to the creation of new knowledge. It could be further explained that the process of dancing, the character writing style and the talisman writing were involved in the choreography design and movement, the interpretation by using 3 performers with the switching of dance presentation, dancing at the same time, continuous dance, lifting the body and holding a still posture while another performer showed the dance move. The costume design was employed the motto of the color used in the dress to determine the color of the beaded accessories. For example, Wednesday was represented by green, pink or yellow. Thursday was represented by vermilion and green. Finally, Friday was represented dark blue and yellow. The pattern was redesigned based on the beliefs of the characters as “☸” called as Namu or Nor-mo and the talisman of eight directions. The belief of Chattanta Jataka which was about the former nation of the Lord Buddha used as a symbol in the design of colors and fabric patterns. The composition and lyrics: the melody of Pleng Krab Kroo (Worship to Teacher song) was recomposed from the words of offering sacrifices to Mor Nora while the lyrics were newly written containing the detail of Tang Pok in order to convey the identity of Thai dramatic process preserved as a national heritage for a long time.

Conclusion

From the study of information about the significance, beliefs and distinctive characteristics of Nora's dressing as Tang Pok on the Nora crown covering and tie a large fabric to process knowledge and formulate a conceptual framework to create the performance according to the specified objectives based on the principle of Nora dance theories and

concepts of creativity to create the performance as Tang Ong Song Pok with the dance moves along the music, rhythm of drums, melody of Pleng Patcha, melody of Pleng Krab Kroo that was recomposed from the words of offering sacrifices to Mor Nora and melody of Pleng Krai and melody of Pleng Ched, the chorus consisting of 3 melodies which were the melody of octameter poem of Nora, the melody of drums known as Pleng Tub and Pleng Tone and the melody of hexameter poem designed to not sing by refrain. The dance moves in this performance were taken from the prototypical dance moves of Nora, dance moves imitating from the nature and new creative dance moves used the symbolic pose to convey meaning according to the lyrics according to Nora's dance method by adding the emotions, facial and visual expression to match the dance moves and lyrics. The structures and characters of dance moves consisted of 20 prototypical dance moves of Nora, 6 dance moves imitating from the nature which were new creative dance moves. They were divided as the 23 dance moves with interpretation. The three significances of the dance process were delicacy, stability and expertise with the setting the 3 arches to enhance the striking while performing. Moreover, there was a connecting dance moves in order to change the position, level and dance process which was Tha Sod Soi, Tha Thong Rong, Tha Puang Malai, Tha Kom Wian and Tha Kin Non Phon Fung. There were the row pattern and movement direction consisting of 10 variations of row changing, 8 directions and 12 patterns of movement.

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Suggestion

1. The creation of the dance arts based on customs, traditions and cultures restricted by consuetude. It is necessary that creators should study relevant information in various forms which will lead to scientific knowledge and understanding of how to properly create, namely, dance moves' selection, lyrics, composition, art composition, costume design, accessories design as well as the constraints of traditions and practices which are all important factors in ensuring the smoothness and success of the creation with quality.

2. The creation of costume known as Tang Ong Song Pok, dance moves focusing on the dance style of Nora Yai and Nora's assistants who are a person with knowledge and wisdom in the real situation and are also recognized by Nora artists and the general public. Therefore, the performers have to keep in mind that it is the dance process of Nora's stage master. The dance moves must be in intensity, mystical and dignified, suitable for the given role.

3. The creation work known as Tang Ong Song Pok can be applied in teaching and learning at various educational levels and to be used as a guideline for the creation of a performance in the form of traditional applied dance. Moreover, it can be organizing cultural shows to communicate the visual identity of the southern arts and culture.

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